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an ecclesiastical suit before a secular tribunal "according to the custom of Normandy," No. 1257, but the cartulary of La Couture, No. XVI., records a suit between the same parties before an ecclesiastical tribunal. These cases are mentioned only as illustrations. Almost a complete statement of the judicial usages of feudalism could be made from this volume.

The *Calendar* gives us renewed and conclusive evidence of the close similarity, in fact of the identity, of all the arrangements here coming to notice, public and private, on the two sides of the channel. There was no doubt a real sense in which the two governments were distinct, but there were ways in which they were constantly running together. There seems to have been no difference between *curia regis* and *curia ducis*, and officers from one country serve without comment in the other. In fact the classes that move and act in these charters, nobles and ecclesiastics, seem to regard the two countries, for all practical purposes, as one land.

GEORGE BURTON ADAMS.

The Venetian Republic: Its Rise, its Growth, and its Fall, 421–1797. By W. CAREW HAZLITT. (London: Adam and Charles Black; New York: The Macmillan Co. 1900. Two vols., pp. xxvii, 814, xi, 815.)

THIS is the third and final edition of the work which Mr. Hazlitt first published as a sketch in 1858, and republished, much expanded, in 1860. It would almost be proper to call it a new work, since one of its volumes contains quite as much matter as all the four volumes of 1860 contained, and, while much of the substance of the earlier edition reappears here, it has been greatly modified. The history now ends not with the tragedy of the Foscari, but with the extinction of the Republic in 1797. Thus the narrative, instead of breaking off arbitrarily in the middle of the fifteenth century, is complete, allowing the reader to contemplate that last impressive period in the life of Venice—the period of unparalleled magnificence behind which lurked unsuspected ruin.

A captious critic might easily point out that a work produced by successive accretions cannot have that unity and symmetry which belong to the highest works of art—whether they be histories, paintings or poems—giving them the effect of having been created by a single swift, masterful stroke; even when we know, as in the case of *The Divine Comedy*, that the act of creation extended over many years. More serious than this defect, especially in a history, would be the evidence that the author had not kept up with the unearthing of new material, which, in what relates to Venice, has been both bulky and important during the past forty years. So far as the present reviewer has observed, however, Mr. Hazlitt has not slighted the new stores of material, although he has probably set a different value on some of them from what he would have done had he begun to write in 1890 instead of in 1857. Comparing the edition of

1860 with this last, one finds changes not only in form but also in substance, indicating that the work has been remoulded, and not merely revised. There has been a gain too in style, due chiefly to the greater compression which Mr. Hazlitt has learned to practise. He is still too diffuse in places, still overfond of giving free rein to a natural propensity for digressing; but even this fulness has its advantage, when it leads him, for instance, to print entire the last speeches of Doge Tommaso Mocenigo (I. 800-806).

But in a notice as brief as the present, it is impossible to criticize details without creating a false impression as to the worth of the work as a whole. Of this, there should be no doubt. Mr. Hazlitt has written not only the best history of Venice in English, but he has excelled any histories in Italian, French, or German that compete with him. On special periods, or topics, several other historians have written authoritatively, but it is somewhat singular that the whole field should have been so long neglected. Daru, the "regulation" historian of Venice before Hazlitt, wrote too early to have access to indispensable material. Mr. Horatio F. Brown, the only other recent English writer, contented himself with a sketch, admirable in many respects, but still only a sketch. Whoever reads Hazlitt may rest assured, therefore, that he has before him the best history of Venice, whatever may be its limitations, now in existence.

As a supplement to the history itself, Mr. Hazlitt has added twenty-five chapters, equal to more than a fourth of the whole work, on the manners, customs, topography, government, police, church, commerce, laws, coinage, dwellings, education, drama, literature, and charitable institutions of Venice. Such an encyclopaedia of information cannot be found elsewhere in a single book; had it been printed separately, it would have sufficed to establish a permanent reputation for its author. He has overlooked no detail, however minute, and as he arranges his material chronologically, one follows the development of a custom, or of an institution, from its origin to its ending, in the most instructive way. Needless to say, the view we thus get of the Venetians in their daily life enables us the better to understand their history; and, finally, it is unflaggingly entertaining. Nobody can close this history without acknowledging that Mr. Hazlitt has succeeded in his purpose of telling the truth about Venice and the Venetians. By so doing, he dispels the old notion that they were a people delighting in dark crimes. He shows how, on the contrary, they led Europe for many centuries in the essentials for civilization, not less than in trade and wealth. Out of their character there grew up one of the most interesting forms of government the world has seen—an oligarchy, which not only inspired the most fervent devotion of the masses whom it was supposed to oppress, but which also, unlike all other oligarchies, was long-lived. Mr. Hazlitt's monumental work ought to draw attention anew to the constitution of that state which, though sea-born, and cradled in the shifting mud of the lagoons, proved more durable than any other in history. Before the Roman Empire fell,

the fighting Veneti had set up their infant republic ; George Washington had just ceased to be President of the United States, when that Republic was extinguished : between these two events there stretches more than thirteen hundred years of Venetian history.

WILLIAM ROSCOE THAYER.

Serfs et Vilains au Moyen Age. Par HENRI DONIOL. (Paris : Alphonse Picard et Fils. 1900. Pp. vi, 299.)

The End of Villainage in England. By THOMAS WALKER PAGE, Ph.D. (New York : The Macmillan Co. Published for the American Economic Association. 1900. Pp. 99.)

ALONG with the many new works that have been produced recently as a result of the deeper interest that has grown up in the condition of the mass of the people in past times, appears this work by M. Doniol enunciating his views on medieval servitude and its disappearance. It is professedly but a restatement of conclusions reached and published more than forty years ago in his *Histoire des Classes Rurales en France*. Indeed it bears only too clearly the marks of the historical work of that period. Few specific references are given for his statements. Indeed he deprecates exclusive reliance upon authorities, and repeatedly enforces the claims of the "probability of things," "induction based upon probability," and "universal acceptance." His practice follows this theory. For example he says : "If we go back in thought to the tribe we can see quite evidently how the different modes of subjection established themselves ;" and then proceeds to draw a picture, quite fanciful so far as any records of the past show, of the origination of two forms of servitude. For better or for worse, methods of historical investigation and exposition have changed greatly during the half-century between M. Doniol's earlier and later work.

But even undeveloped methods in the hands of a master may produce results of the greatest importance, and M. Doniol is one of the greatest of French historians. Such a statement of his conclusions as this cannot therefore be without interest and value. His book is practically a study of the distinction between villains and serfs in medieval France, and of the enfranchisement of the latter class. He draws the clearest line of distinction between the two classes. Villains were free, serfs not free. The villain was a subject to be taxed, the serf an article of possession. Villainage was the result of the possession of political rights by feudal lords, serfdom of their possession of lands to be worked. Villains were the subjects of the lordship, serfs its servants.

M. Doniol devotes the greater part of his work to a description of the position of these two classes, respectively. The serfs he treats as a comparatively homogeneous body. The class of villains is defined much more widely, including persons described by many different names in the documents, and possessing many different characteristics. Even the townsman, the merchant, and the handicraftsman of the early Middle Ages appear in this category.